

ATLAS

IN DETAIL Atlas

The Atlas showcases student project work produced during the three-week online UNIVERSITY of Universities (UOU) international workshop.

The UOU international network of academics from European schools of architecture cooperates to provide online workshops throughout the academic year for students from different universities who work together remotely and in a collaborative way.

The contribution of tutors from many parts of the world gives students a diverse and immersive learning experience and enhances cultural diversity among both students and tutors.

The IN DETAIL Atlas shows a selection of work produced by students individually or in small groups – focusing on different themes related to their own experiences or environment, framed by the workshop task.

UOU WORKSHOP 4a_IN DETAIL

Tutor: Angela Kyriacou Petrou, University of Nicosia

Student Projects:

1 Cecilia Villegas Poveda.

The balcony as an extension of the home. Minimal architecture, maximum life.

2 Dina Alloin. Echoes on the Wall: Rebuilding Memory in Alicante.

3 Miguel Itxaso Del Rio. "Of Walls, Marks, and Growing Things.

4 Zoia Dolgova 'The continuity of time and empty facades.

5 Joan Briones / Èlia Montagud/ José González. Archiblackout© When The Lights Went Out, The Neighbourhood Lit Up Archisuitcase©

6 Miguel Ángel Fernández Serrano. The skin that the sea wears away: Erosion and geological transformation at Cala Palmera, Cabo De Las Huertas

7 Natalia Józefczyk. A Story of La Casita de las Macetas Azules_A Story of transformation in the spaces and streets of El Barrio.

In addition to the UOU workshop, the journal received - as a response to the call - important contributions from artists and students, which are included in the final section of this ATLAS:

Anastasia Leontiou, Ksenia Dovydenko, Tamara Fansa, Andreas Al-Khoury, Pia Bernhardt. "Tracing the In-Between: Material Evidence in AI-Mediated Architectural Education" University of Nicosia_ ARC Department of Architecture, Hum(ai)nity - Patterns of Association, MArch_ 2024 / 25. Teaching faculty: Alessandra Swiny, Michalis Georgiou, Stavros Voskaris, Christina Christoforou.

Valentin Strohkirch. "Something is simmering". Konstfakt University of Arts, Craft and Design in Stockholm, Sweden.

AIM

The aim of the workshop is to draw out ideas of lived architecture.

Rather than analysing space in an abstract way, observing and drawing -in detail- is intended to situate architecture as an extension of human life. Touching on areas of microhistory, anthropology, micro matter and ecological networks, the aim is to visualise new narratives of architecture.

We are looking to create drawings of architectural elements, spaces, artefacts and details of urban spaces that tell stories about how spaces change over time, how they are used or how they could be used.

These stories may include human parameters – actions and behaviours of users- or they may include nonhuman or environmental parameters. The idea is to think through the micro scale & in detail.

WHAT WE ARE OSERVING

The ways buildings are transformed through adaptation or reconstruction, and uses - describing architecture's wider

relations to external factors - this could be about how buildings change and weather or it could simply be about everyday stories of life and space:

- Capturing scenes of daily life from the perspective of the people involved - public spaces animated by human activity.

- Tracing repetitive acts of home-making: weaving, mending, growing and maintaining.

- Evidence of the daily life of marginalised communities – telling a story of exclusion.

- Recognizing how everyday items are used in the appropriation of spaces or neighbourhoods.

- Recording events and actions of urban spaces or animating important historical events.

- Visualising the reconstruction of sites or cities after war or environmental destruction.

- Recording spaces that express how people's ways of life are shaped by different climates, topographies, cultures.

In order to make these observations we need to witness our environment - like detectives - in slow motion. we want to reveal invisible stories/marginal communities hidden worlds, micro details and unknown lives- all details are important.

The first task is to look for the story you want to tell. Make a small video or storyboard to begin to tell your story. It could be a story related to your domestic environment/your neighbourhood or community. It could also be a story about an environmental condition or event that has occurred.

Think about recording all details related to the story – we want to focus on the material evidence that exists in the detail: the body, the artefacts, the actions and movements, materiality, nonhuman life, deterioration and change, etc.

DESIGNING THE DRAWINGS

For the development of your ideas from the storyline you produced, begin by gathering detailed information: you need to include as much information as possible on one image. Look at examples to find good graphic ways to include figures/data/names/ materiality/information etc onto the "architectural" drawing.

The drawing should begin as a line drawing - probably a plan section or axonometric. Start with basic information and slowly add detail. Use your videos and additional data to explore the 'reality' of your story:

- Archives or records of historic events - details, actors, places, dates. Data about the location; cities, street names, names of rivers or water bodies, materiality, microorganisms, individuals or communities involved.

- Critically analyse the minimal spaces of everyday life.

- Ability to identify problems and develop strategic scenarios.

- Ability to develop and represent design proposals at different scales.

SCHEDULE

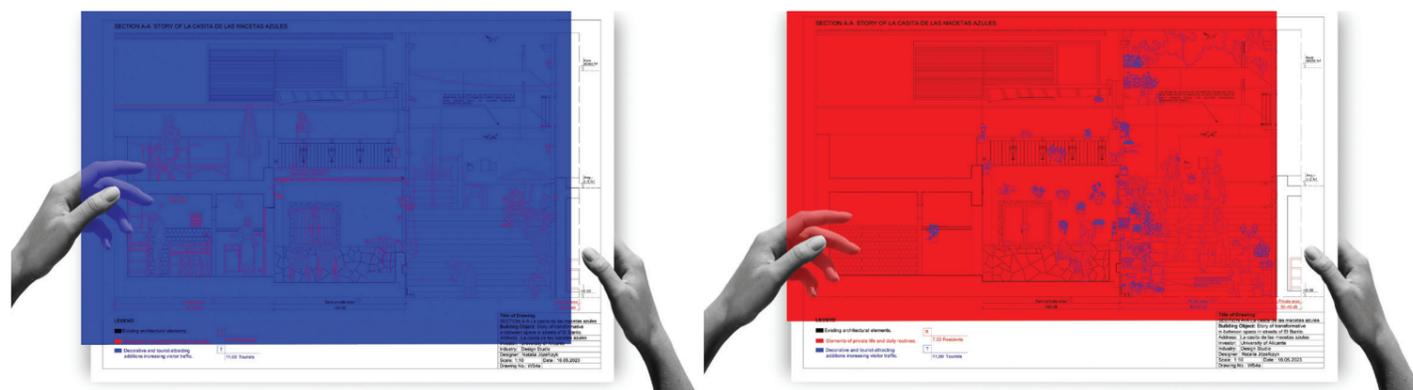
- Workshop Online Presentation / 4/4/25.

- Classes online UOU / Fridays from 9:30 to 13:30 (CET): 11/4/25 and 9/5/25.

- Final Presentation, Face-to-face in Alicante and online / 16/5/25.

NOTES

We will take cues from ideas related to architectural ethnography/architectural anthropology, referring particularly to text such as: Learning from Architectural Ethnography by Atelier Bow-Wow & K. Michael Hays; Architectural Anthropology- Exploring lived space Ed Marie Stender, Claus Bech-Danielsen & Aina Landsverk Hagen; Urban Flotsam: Stirring the city by Chora & Raul Bun.



Kyriacou Petrou, Angela¹

¹ University of Nicosia, Department of Architecture, Nicosia, Cyprus. petrou.an@unic.ac.cy

Citation: Kyriacou Petrou, A. (2025). "IN DETAIL Atlas", UOU scientific journal #10, 144-165.

ISSN: 2697-1518. <https://doi.org/10.14198/UOU.15>

This document is under a Creative Commons Attribution 4.0 International license (CC BY 4.0)

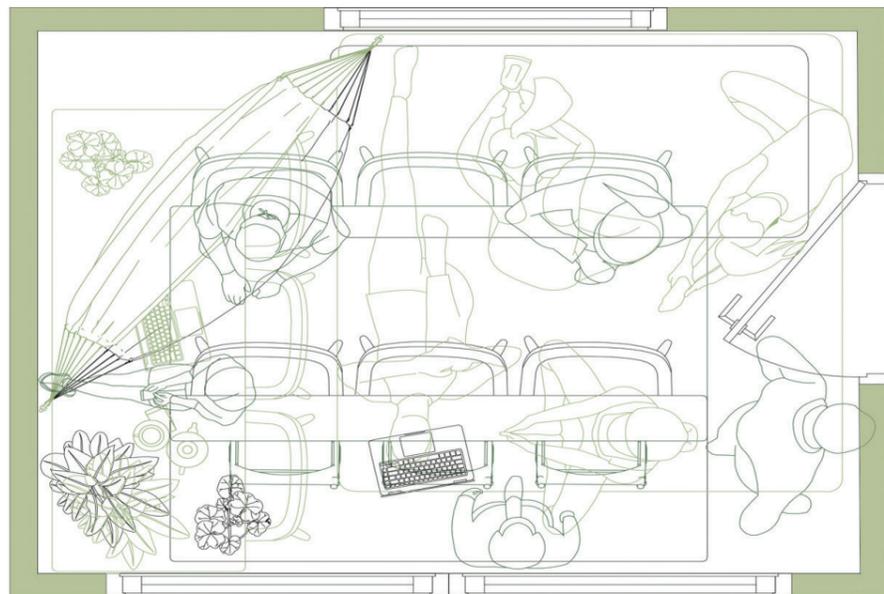
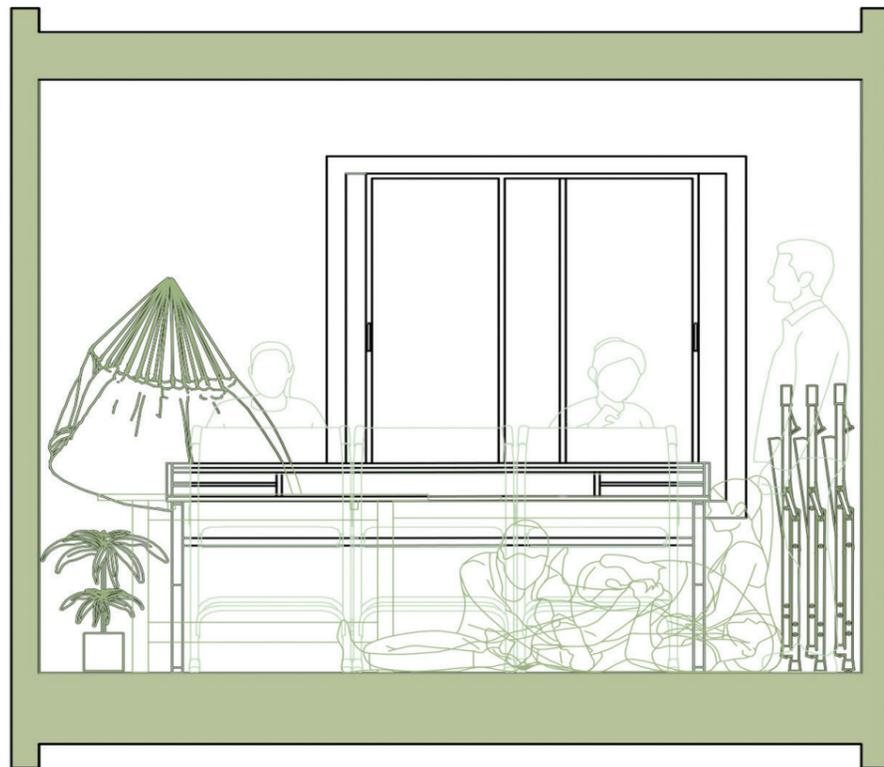
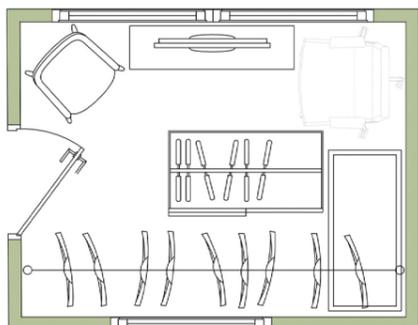
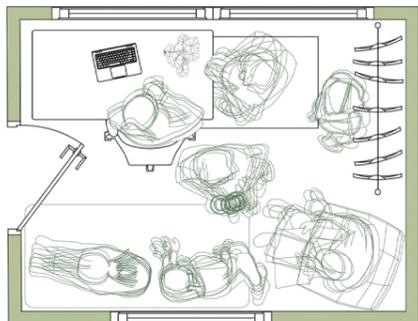
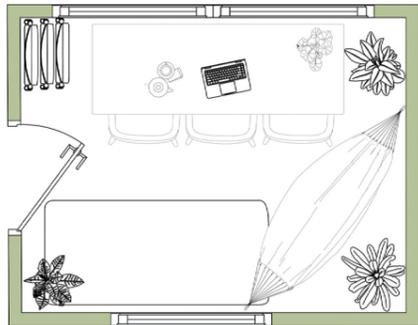


The balcony as an extension of the home. Minimal architecture, maximum life.

Cecilia Villegas Poveda

Alicante University

This project begins with a forgotten space: a balcony. Through everyday actions the space becomes active and transforms. This project draws how daily gestures reconfigure architecture. Here, action transforms space. And the smallest place becomes a stage for life.



Echoes on the Wall: Rebuilding Memory in Alicante.

Dina Alloin

Alicante University

Walking through the streets of Alicante, a story unfolds: not through words, but through walls. Many buildings have been destroyed over time, leaving behind tall, blind party walls that bear the silent imprints of past lives. Marks are still visible: traces of staircases, shadows of rooms, outlines of doors. These architectural ghosts reveal how people once lived, where they gathered, rested, cooked, and played. These clues are the city's memory, a quiet testimony to a life once full.

But despite their potential, these walls remain mute. Legally, they cannot host new windows. They stand tall and opaque, bordering on invisible, despite being monumental



canvases of past domesticity. This project proposes listening to those walls and speaking back.

The project reimagines these abandoned, exposed party walls as the backbone of a new communal structure. By carefully reading and interpreting the remaining clues, I repositioned elements of furniture, precisely aligned with where they once stood.

This furniture doesn't sit inside a home: it becomes the architecture itself. It hides windows discreetly within its volumes, letting light in where the law says no, yet leaving no external trace. The result is not a new building, but an extract of one, like a memory made real. A partial reconstruction, not of bricks and mortar but of life and function. It's a stage for new stories, layered over the old.

This open structure invites the neighborhood back into space. Children have four stories of real

furniture as playground. Laughter echoes where silence reigned. Music, games, and everyday noise reanimate the void. And the people who once lived here?

They are not forgotten. Plaster sculptures rise from the wall, shaped from impressions of what once was. Names appear on recreated letterboxes, ensuring the departed remain part of daily life, unfolding again. This is not a memorial. It is a reawakening.

Through this intervention, easily replicable, the city gains a new kind of public space: one rooted in memory, yet alive with activity. It blurs the boundary between building and ruin, absence and presence, past and future. By transforming forgotten walls into shared ground, I create a space where architecture is not just seen, but felt, lived again differently by every generation. [C/ Dagniol, 15, 03012 Alicante (Alacant), Alicante, Spain].



Of Walls, Marks, and Growing Things.

Miguel Itxaso del Río

Alicante University

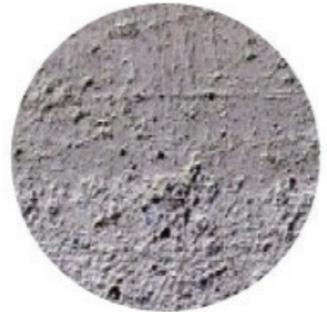
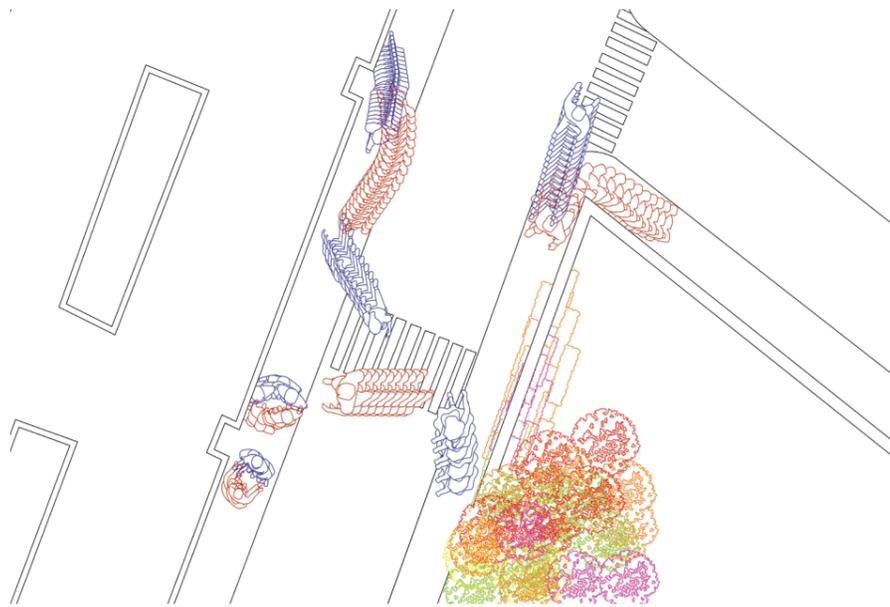
It speaks. it is a witness. it is a character. it is the city. Every mark, every shadow, transforms it.

"The wall is not just a surface — it is a presence." A wall stands still, but it is never empty. In its silence, it collects traces, gestures, shadows.

A graffiti appears, the vegetation leans in, and what was background becomes story. The city leaves its mark. Nature joins in. The wall becomes memory, a voice, a witness. It is not just concrete.

It is imprint, boundary, living surface.

It is a witness of time, a mirror of place, a character in the city that never stops speaking.



'The continuity of time and empty facades

Zoia Dolgova

Alicante University

This project / workshop was located in El Barrio, Alicante.

Investigation into traditional building techniques from southern Spain and local life.

One of the things that drew me to the Old town was the presence of empty facades, left up for their historic value.

Whilst exploring the area, I was looking at the leftovers of a demolished building and ended up talking to a local lady walking past.

She told me how the building ended up getting demolished because someone tried to change the inner walls to create an Airbnb. She also spoke of how life used to be here - of kids running around - and how now it didn't feel the same.

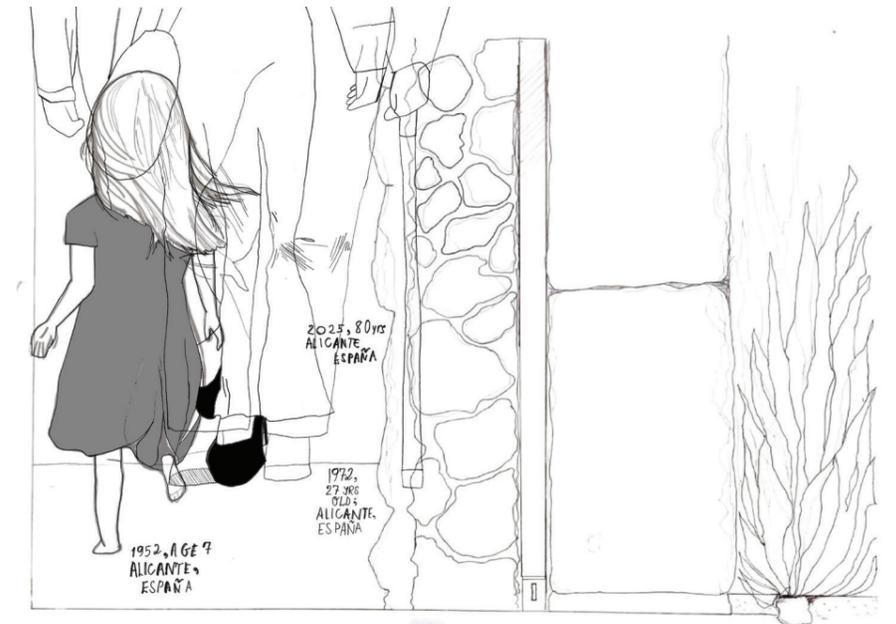
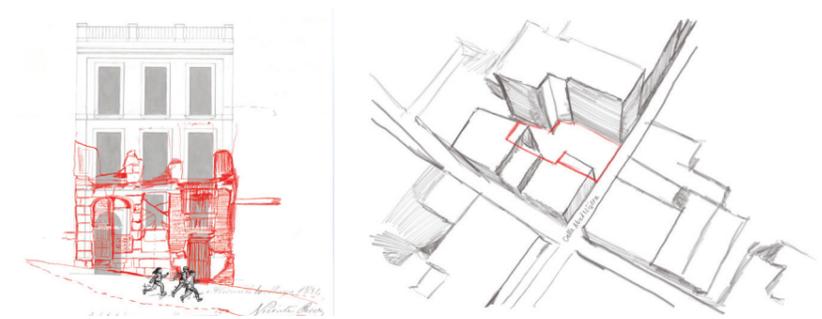
This project was an attempt to consider materiality from the perspective of a local little girl - to a young woman and then finally as an elderly lady. How time and storytelling are tied into materiality. How the wall weathers and ages with the locals. They lean into each other to tell us about what life in el barrio was like.

The stories in el barrio is in the materiality. there is a point in life where it all feels simple. Life in el barrio had the allusive promise of a future, of graceful ageing.

It was home for so long and for so many of us local people. but now home no longer feels the same, the walls have come down and all is left is an empty façade.

A representation of what once was. There is a longing for home but slowly it is fading and soon we will be gone too.

Eventually they will pull down any evidence of a different life and our stories will also be gone with the limestone.



ARCHIBLACKOUT© When the lights went out, the neighbourhood lit up. ARCHISUITCASE©

Joan Briones, Èlia Montagud, Jose González

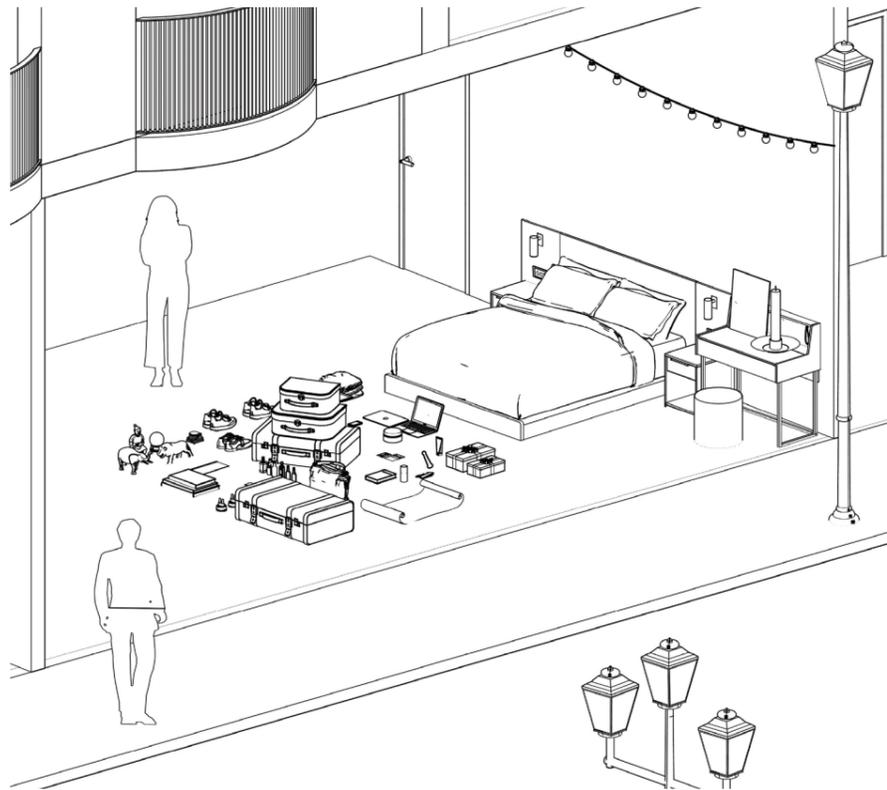
Alicante University

The suitcase stood by the door like a silent monolith, its geometry precise, its corners worn by time and movement. It wasn't just a container—it was a structure, a micro-architecture of memory and intent. With its compartments and zippers, it mirrored the rooms of a home, the wings of a museum, the grids of a city not yet explored.

She packed it slowly, almost reverently, as if laying out the floorplan of a future life. Each object had its place, each fold a gesture of design. Her notebook—always first—held sketches of facades she'd never seen but had already imagined: curved balconies in Lisbon, terraced rooftops in Seoul, stone thresholds in a forgotten Sicilian village. A single black dress, folded like a staircase. Shoes, aligned like columns. A scarf, rolled into a soft spiral reminiscent of a Guggenheim ramp.

This was not just travel; it was a pilgrimage of perception. She wasn't chasing landmarks. She was hunting space—the way light shifted through a narrow alley, how a shadow fell across a cracked mosaic floor, how a city breathed at dusk through its open windows.

The suitcase, in its stillness, held the blueprint. Not just of destinations, but of who she might become in those spaces—how her body would move through a cathedral, how her thoughts might echo in the silence of a modernist pavilion, how her steps would reverberate on ancient steps carved into hillsides. When she finally zipped it shut, it sounded almost like a final line drawn on a plan. The kind architects make just before the model comes alive. She reached for the handle. Behind her, structure. Ahead, experience. Inside the suitcase, a manifesto made of



fabric and dreams. And as the door clicked behind her, she knew: this was not just the beginning of a trip, it was the foundation of a life rebuilt through spaces yet to be drawn.

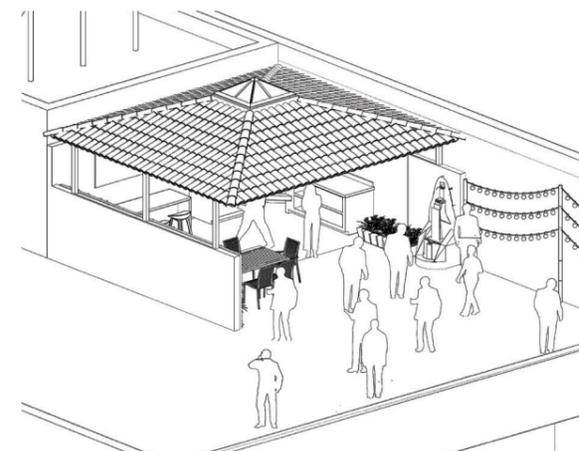
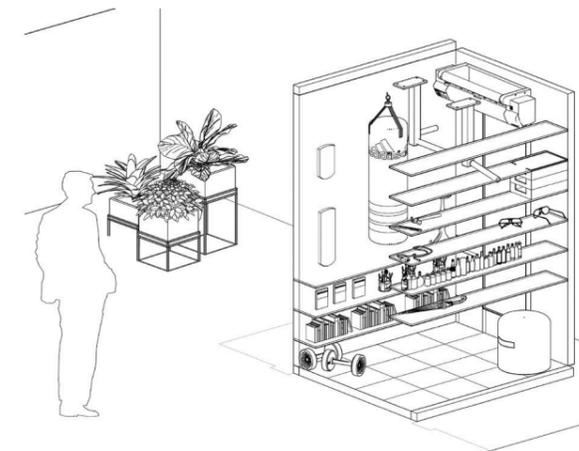
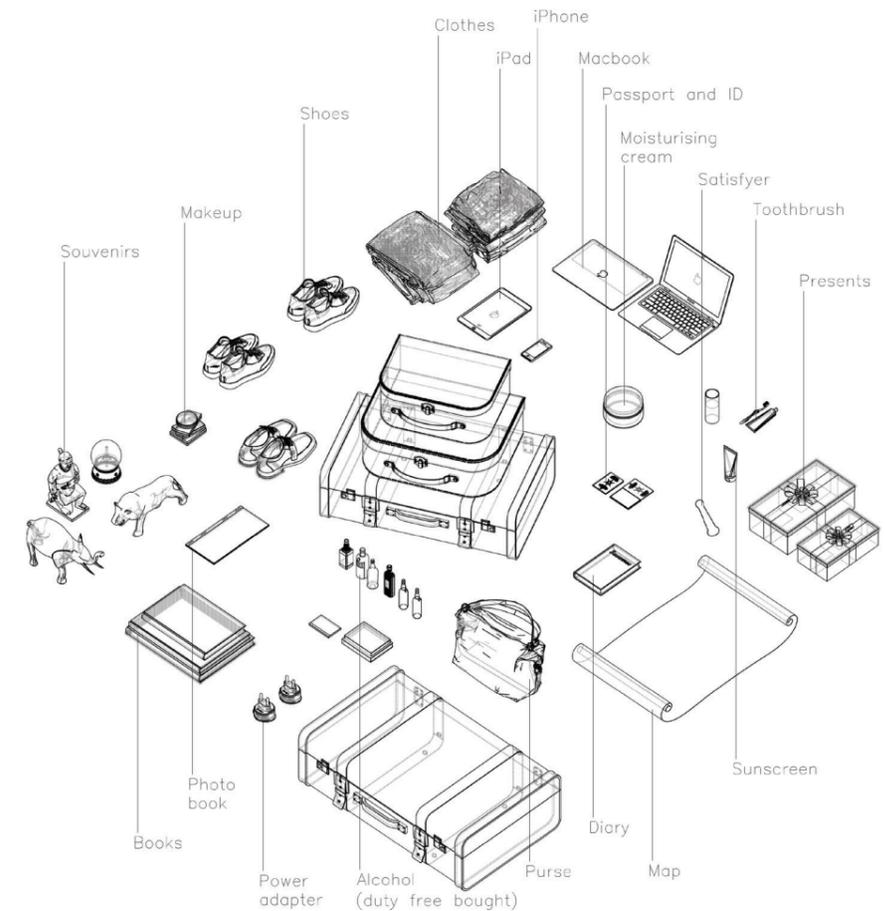
April 28, 2027. Two years after the wellknown blackout that hit all of Spain, and comes again now. However, spanish people get used to that and a hidden architecture come up. Without warning, architecture loses its nervous system: electricity. Amid the chaos, a foreign tourist arrives at her Airbnb on the ground floor of a building near the MARQ in Alicante. She carries a suitcase unlike any other: the Archisuitcase, a device designed to reconfigure domestic space according to the needs of the traveler. As she opens it on the bed, objects begin to colonize the interior: a mosquito net unfolds toward the ceiling, a portable lamp reshapes the atmosphere, and local textiles soften the rigidity of standard furniture. The living room becomes a new habitat—hybrid, between intimacy and temporality. And then, the darkness. The blackout doesn't just shut off the lights—it reactivates a latent architecture. Ultraviolet signals and candles, invisible in normal times, begin to glow. Hidden messages guide

residents to spaces prepared for such contingencies: the rooftop and the elevator.

The elevator, known as the Archicapsule©, is more than a vertical means of transport. A descendant of the architecture school of Alicante, it has become an active node: distributing light, drinks, information, and company. A microcosm of urban survival. Its autonomous system—solar panels and integrated batteries—activates only in emergencies, offering everything from hydration to entertainment. It is an architectural extension of collective resilience.

The tourist follows the signals. She ascends. Upon reaching the rooftop, she finds an unexpected scene: the neighbors, already accustomed to these events, are throwing a party powered by small solar panels, portable generators, and the momentum of the community. There is no Wi-Fi, but there is music. No networks, but a net of people. Archiblackout is not just a response to collapse—It's a new paradigm of coexistence: Architecture that adapts, unfolds, and lights up only when needed.

A silent architecture... until the lights go out.



The Skin that the Sea Wears Away. Erosion and geological transformation at Cala Palmera, Cabo de las Huertas.

Miguel Ángel Fernández Serrano
Alicante University

TASK 1:

STORYBOARD_ CABO DE LAS HUERTAS, ALICANTE

1. Observing the landscape: The landscape of Cabo de las Huertas features an extensive rock formation by the sea. At first glance, it appears immobile, but time and the sea are constantly transforming it.



2. Surface eroded by use and weather: The soil shows traces of footsteps, saltwater marks, and cracks. The irregularities indicate how rain, wind, and human activity contribute to its wear and tear.

3. Lines and cracks formed by erosion: Natural fractures can be observed, possibly caused by thermal shock between sun and moisture, and accentuated by the force of the waves over many years.

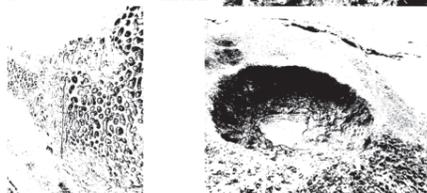
4. Coastal area at low tide: At low tide, areas covered with seaweed are exposed. Water accumulates in small depressions formed by erosion, allowing the layers of the substrate to be observed.



5. Sedimentary layers and progressive erosion: The rocks show horizontal lines that reveal processes of sedimentation and differential erosion. Some layers are softer and erode more easily.



6. Microerosion detail: Small holes form on surfaces, allowing water and salt to enter. These pores increase over time and weaken the rock structure.



7. Formation of cavities and hollows: Hollows and cavities develop due to the continuous action of the sea. These spaces change over time, becoming deeper or collapsing.



TASK 2:

SEA-ROCK CONTACT

Area of direct wave impact. This is where cavities and surface weathering begin.

HUMAN INVENTION

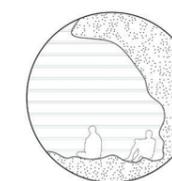
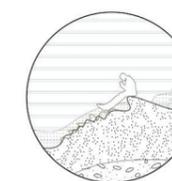
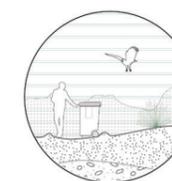
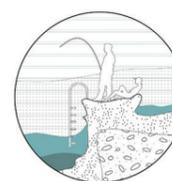
Human activity accelerates erosion processes and leaves visible traces on the terrain.

RUNOFF AND VEGETATION

Rainwater decomposes the stratum and favours the growth of resistant vegetation.

ERODED HOLLOW

The action of salt, wind and water creates cavities known as taphonis.



El Barrio de Santa Cruz

Natalia Józefczyk

Alicante University

Context & Background

El Barrio, formally known as Barrio de Santa Cruz, is the oldest neighborhood in Alicante, Spain. It sits on the slopes of Mount Benacantil, right below the Santa Barbara Castle. Historically inhabited by fishermen, artisans, and working-class families, the area has developed a distinctive identity with narrow, winding streets, whitewashed houses, vibrant flowers, colorful ceramics, and religious icons on the walls. Over the last two decades, El Barrio has undergone a slow revitalization, preserving its unique charm while becoming a symbol of local culture and identity. Its atmosphere today is a blend of tradition, tourism, and everyday life, where neighbors take care of shared spaces and keep the spirit of the community alive.

La Casita de las Macetas Azules- "The Little House with Blue Flower Pots"

This is a small, two-story white house located on one of the typical narrow streets of El Barrio. It became iconic thanks to the dozens of blue ceramic pots attached to its facade, balconies, and windowsills—filled with geraniums, succulents, and other local plants. These blue pots contrast beautifully with the white walls, creating a striking visual effect that captures the essence of Mediterranean and Andalusian architectural tradition.

Why the Decorations?

1. Cultural Tradition: Hanging flower pots are a long-standing tradition in many southern Spanish cities - particularly in Andalusia and the Valencian Community - symbolizing care, beauty, and hospitality.

2. Community Identity: Residents of El Barrio use these decorations to express pride in their neighborhood, maintaining a lived-in, welcoming atmosphere.

3. Tourist Attraction: The aesthetic appeal of houses like the Casita has made them Instagram-famous and widely featured in travel blogs and guidebooks, drawing tourists to explore beyond Alicante's beachfront.

4. Seasonal Rituals: Many decorations are added or refreshed in the spring and summer months, as part of everyday life and preparation for local festivals or holy days.

When Did This Start?

It's hard to pinpoint an exact year, but the use of decorative pots in El Barrio became more prominent in the early 2000s, when revitalization efforts began and tourism to the historic center increased. Social media and digital tourism also played a role in highlighting these homes, encouraging residents to continue and even expand the tradition.

"WORLDS COLLIDING- story board Where daily life blends with tourism."

1. Stepping In. We begin our journey into the narrow lanes of El Barrio. The passage between two buildings opens up the story. This space "in between" will become the focus of my walk.

2. Up the Lane. Climbing a little higher, the space tightens. The street is still empty, filled with flowers and calm. It's the start of the tourist zone - not yet discovered.

3. First Contact. Looking back down, everyday life appears. A father carries his daughter down the steps, a woman is mopping her floor. The first subtle contact between local life and tourism.

4. A Pause. Climbing a little higher, the space tightens. The street is still empty, filled with flowers and calm. It's the start of the tourist zone - not yet discovered.

5. Privacy & Display. To the right, a curtain offers privacy yet is part of the visual harmony. It's a functional but beautiful touch. The contrast between living space and tourist gaze is softened.

6. Visitors Arrive. Children sit to rest, tired from the steps. A previously quiet space becomes shared. Tourists begin to enter.

7. Parallel Lives. Tourists take photos near a decorative shopfront. Above them, locals watch from balconies. Two layers of life unfold at once.

8. Midday Sounds. A woman washes dishes, a man paints while softly singing. I hear water running, clinking plates, a gentle melody. Life behind the facade comes to the surface.

9. Across the Street. Locals sit in the shade, facing the decorated facade. Just across, tourists take photos and laugh. Daily life rests right opposite tourism.

10. A Step Away. Just a few steps higher, a man carves a wooden cross. The contrast is striking - sacred labor near a touristic set-up. Two narratives sharing a stairway.

11. Everyday Details. Laundry dries above the path where tourists walk. A man rests just above the buzzing street. Details of daily life mix with the polished image below.

12. The Space in Between. Here in El Barrio, the "in-between" space is everything. It's where tourists and locals coexist - overlapping, observing, living. Everyday sounds, languages, and actions blend in one shared stage.

Story of transformation: A-A between spaces and streets of El Barrio

Address: La Casita de las macetas azules

Investor: University of Alicante

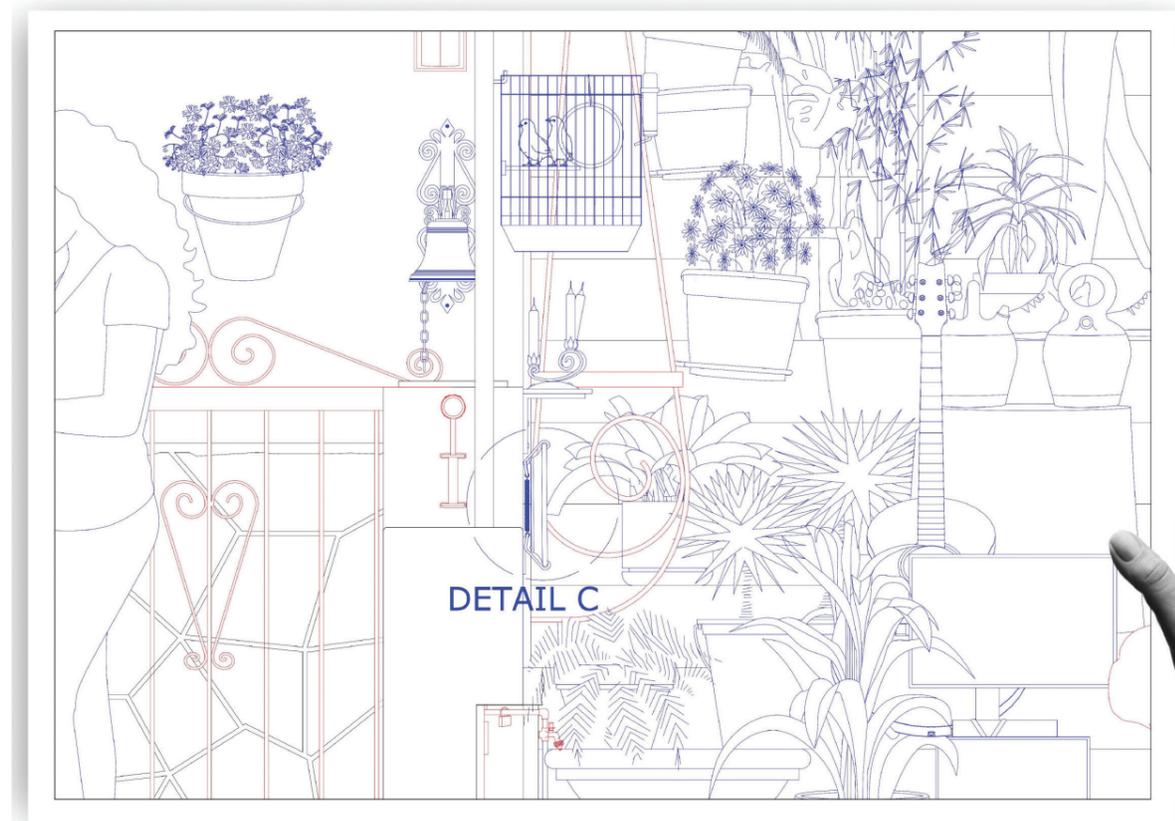
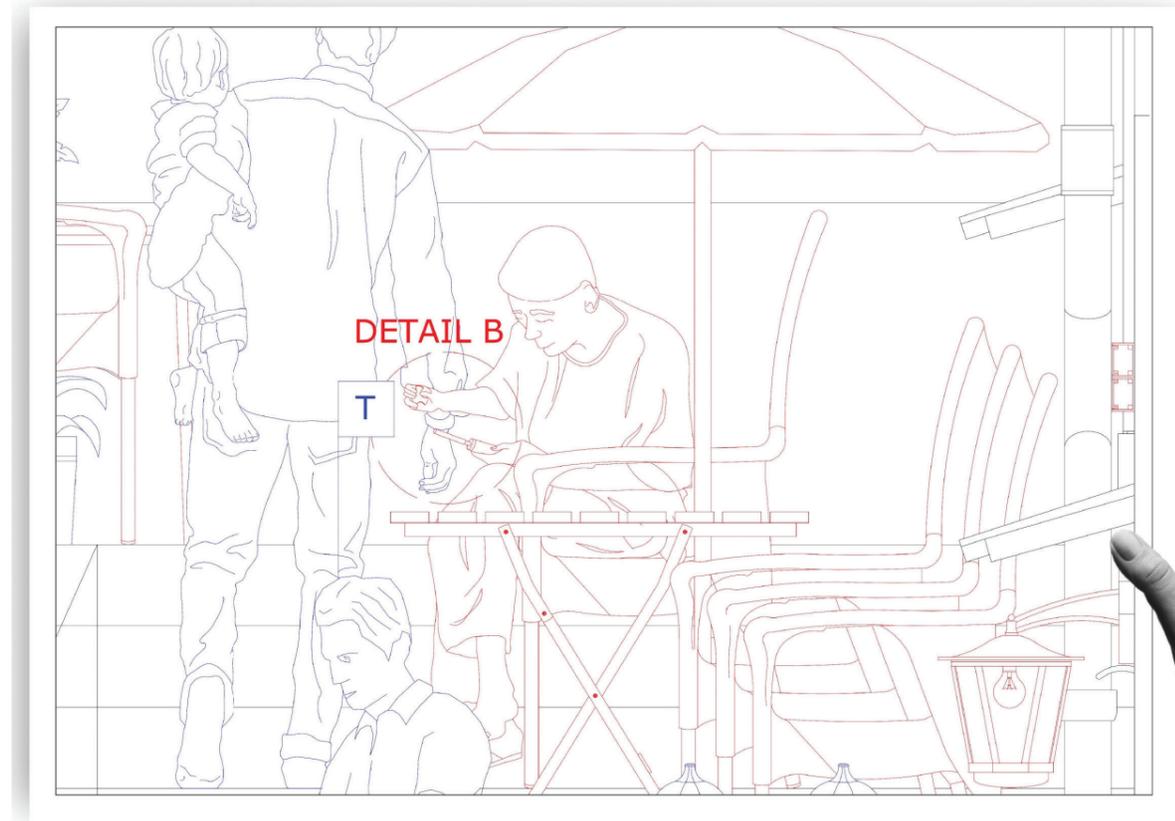
Industry: Design Studio

Designer: Natalia Józefczyk

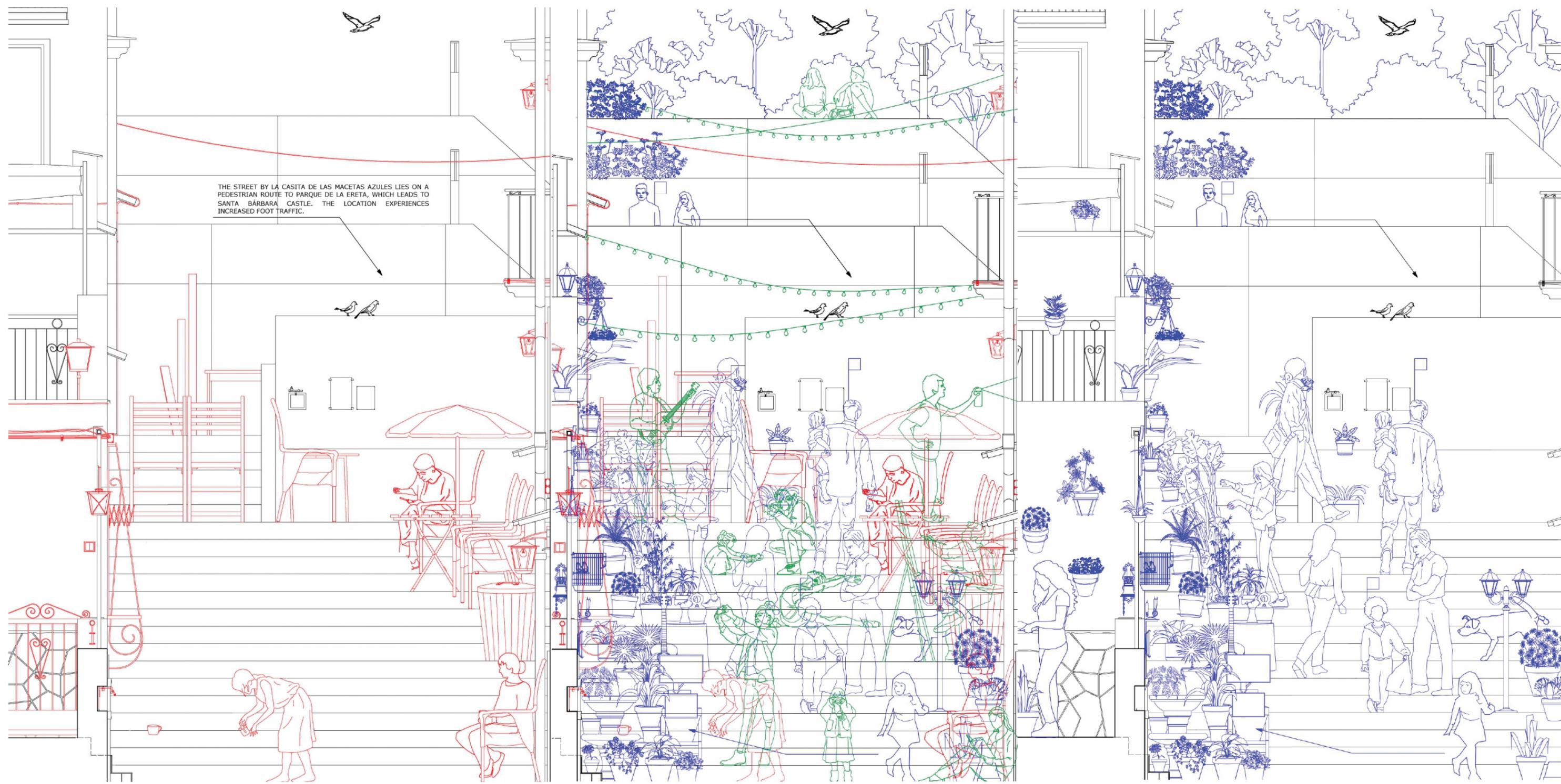
Scale: 1:100

Date: 03.06.2025

Drawing No.: WS5



WORLDS COLLIDING - SANITIA CRUZ EL BARRIO



LEGEND

Black – Existing architectural elements:

This color highlights the existing architecture, which serves as the backdrop for the story unfolding in El Barrio.

Red – Elements of private life and daily routines:

People engaged in everyday activities, animals, and other signs of ordinary life.

Blue – Decorative and tourist-attracting additions:

Figures of tourists, ornamental street details, and elements that draw attention and encourage visitor flow.

Green – Layer of movement, sound, and color:

An imagined arts festival featuring dancers, musicians, photographers, and painters.

USERS

(with letters and numbers on drawing):

- R / 7.00 – Residents
- T / 11.00 – Tourists
- A / 12.00 – Artists

ZONING AREAS

(based on sound levels):

- Private area: 30–40 dB
- Semi-private area: ~50 dB
- Public area: 60–70 dB

Additional Notations on Drawing:

- The Street: "As artists, we enter the narrative spaces of El Barrio, using arts and stories to produce and transform them."
- Park access lvl / Avg. -1.2 lvl

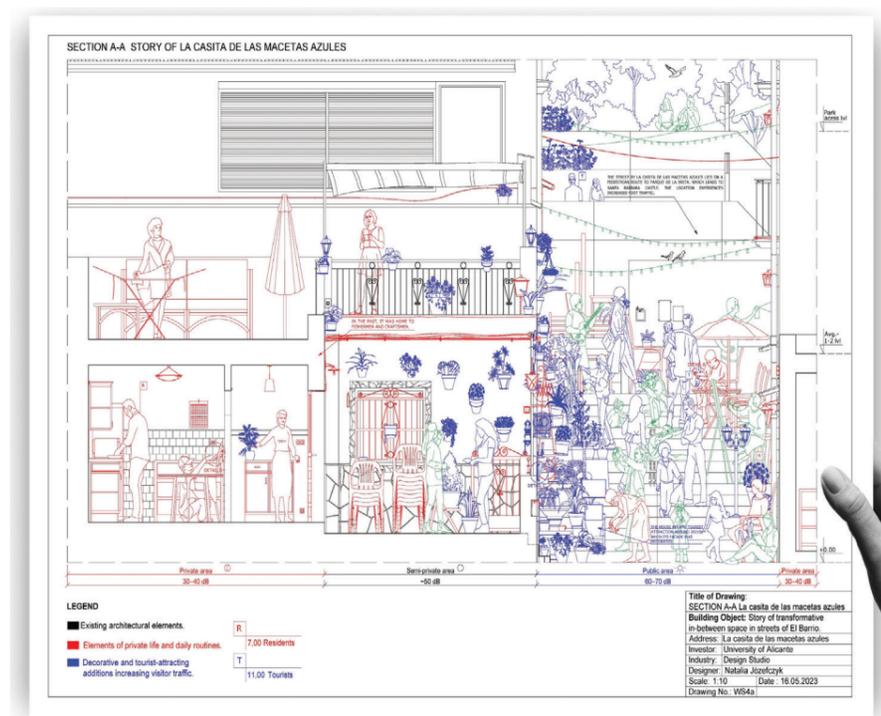
Stories written on Drawing:

BLACK

- the street by la casita de las macetas azules lies on a pedestrian route to parque de la ereta, which leads to santa bárbara castle. the location experiences increased foot traffic.

RED

- a woman washes dishes, a man paints while softly singing. i hear water running, clinking plates, a gentle melody. life behind the facade comes to the surface. everyday life unfolds ust beyond the tourist's curious gaze.



- in the past, it was home to fishermen and craftsmen.

- not far off, behind a sun-worn wall, a woman hangs laundry with steady hands- part of the quiet rhythm of real life, unfolding.

- once a quiet residential street, this place was shaped by daily rhythms - neighbors chatting, laundry flapping in the sun, children playing between doorsteps. now, transformed by its charm into a tourist destination. though the pace has changed, and privacy sometimes blurs, the street breathes with a new kind of life - half local half observed.

- locals lounge in the shade, eyes on the ornate facade, quietly escaping the sting of the midday sun.

- woman waters each plant with quiet precision not for herself, but to catch the eyes of those just passing.

- a woman sips her coffee, watching the street unfold like a quiet performance.

- just a few steps higher, a man carves a wooden cross. the contrast is striking – sacred labor near a touristic set-up. two narratives sharing a stairway.

- above them, locals watch from balconies. two layers of life unfolds at once.

- a street light flickers on, marking the shift from day to pause.

BLUE

- the house became tourist attraction around 2021's, when its facade was decorated.

- kids stop to rest.

- the quiet fades tourists arrive.

- a father carries his daughter down endless steps tired, sweating caught in the struggle tourist path.

- a woman walks through the gate quietly disrupting everyday life.

GREEN

- stop to take a picture, try to capture what can only be lived.

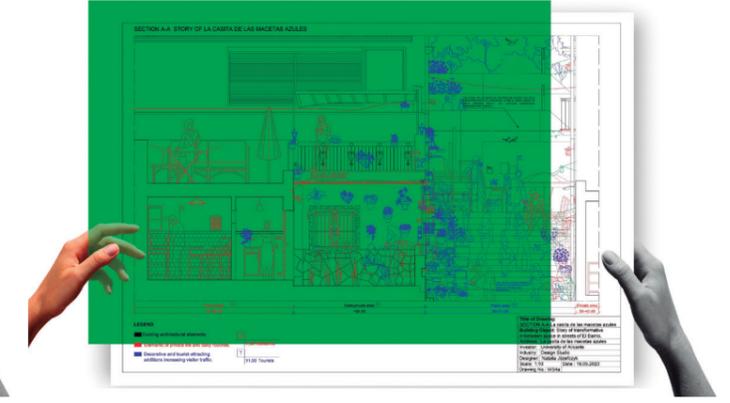
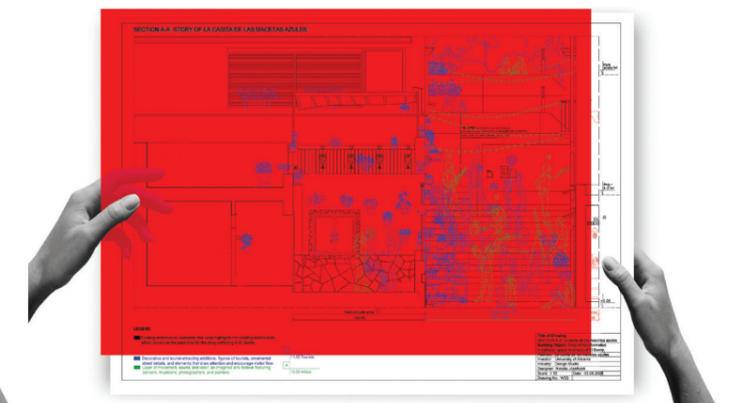
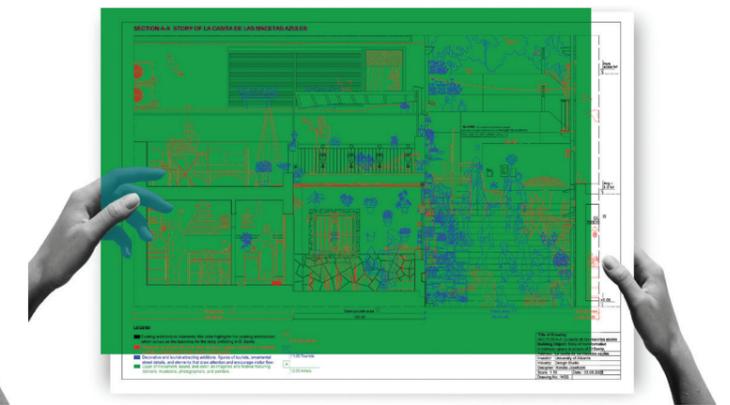
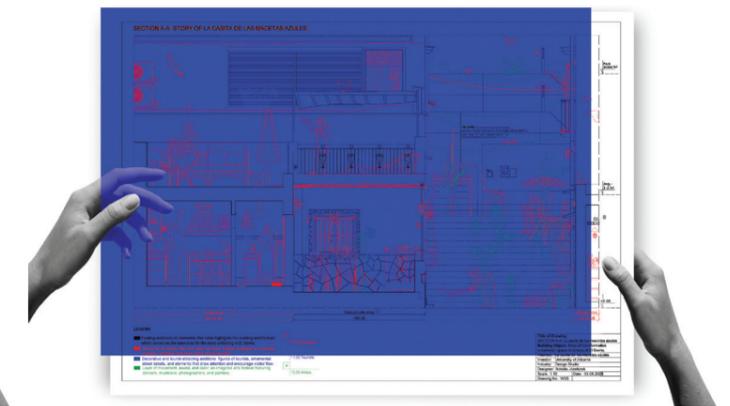
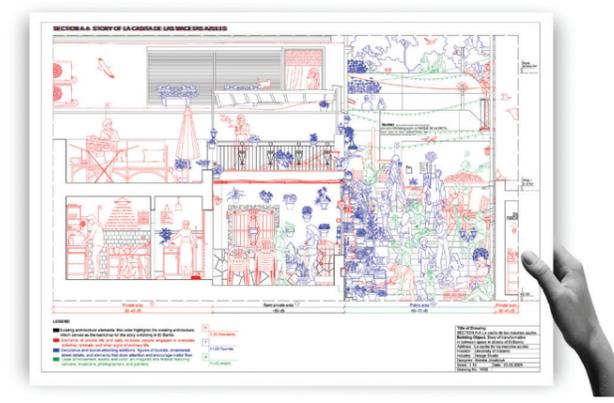
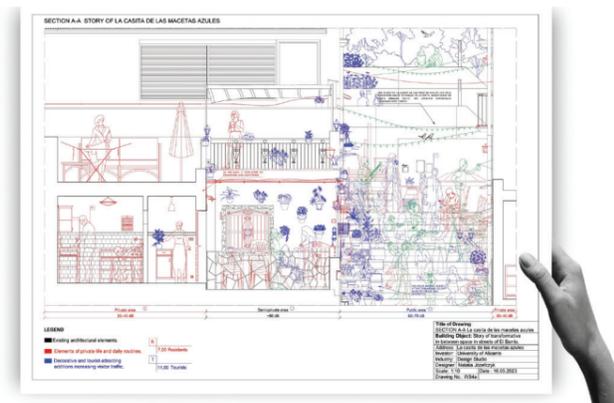
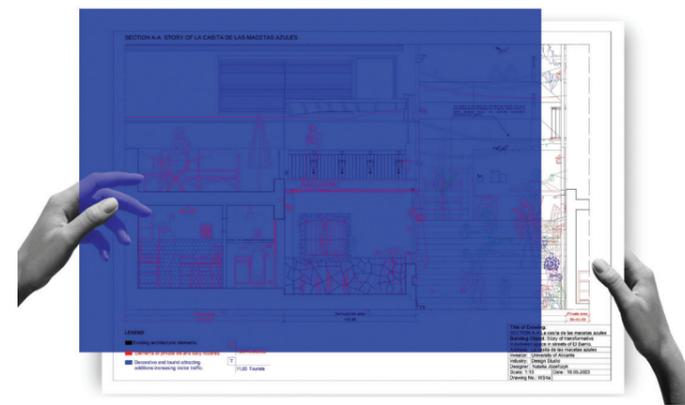
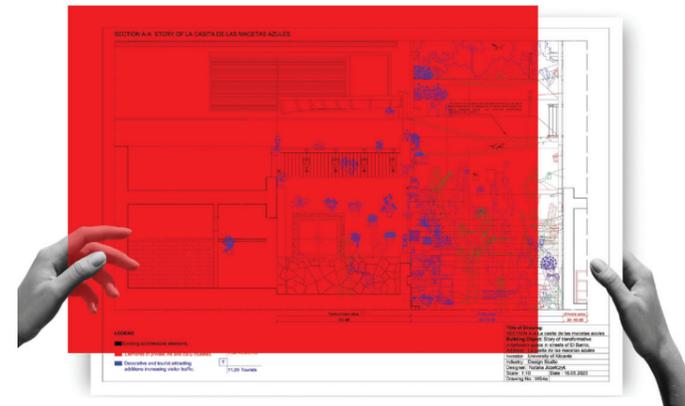
- music weaves through the street's noise.

- a man paints, brushstrokes blending with the city's colors.

- a woman moves with the street in sync, rhythm.

- fresh wall art a new scene etched into the old city walls.

- the woman steps past the gate uninvited, her curiosity blurs the line between observing.



Tracing the In-Between: Material Evidence in AI-Mediated Architectural Education

Anastasia Leontiou, Ksenia Dovydenko, Tamara Fansa, Andreas Al-Khoury, Pia Bernhardt

Course: Hum(ai)nity - Patterns of Association, MArch_2024 / 25

Teachers: Alessandra Swiny, Michalis Georgiou, Stavros Voskaris, Christina Christoforou

University of Nicosia_ARC Department of Architecture

The "detail" is experienced as an active threshold — a site where human thought, digital processes, and material realities converge and leave behind evidence of their encounter. Within architectural education increasingly mediated by artificial intelligence, the traditional detail is no longer a static technical joint. It becomes a living junction between mind and machine, material and data, author and algorithm.

In this work, the detail is read not simply as a resolution of parts but as a field of negotiation. Through a series of design workshops, students engaged with AI-driven systems that produced speculative architectural artefacts — fragments,

misalignments, ambiguous forms, and curious near-solutions. The machine's generative logic collided with the students' intuitive reasoning, structural awareness, and embodied sense of material. What emerged were not finished designs, but hybrid artefacts: drawings, models, and traces that document the very process of collaboration between human and nonhuman actors.

These objects - sometimes precise, sometimes incoherent - became the evidence of an unfolding dialogue. Each drawing carried a residue of decision, correction, resistance. When students reworked or annotated AI-generated outputs, the drawing transformed into a

kind of forensic map, recording invisible negotiations between imagination, technology, and craft. It is in these delicate moments of adjustment - a digital line redrawn by hand, a structural impossibility reinterpreted as metaphor — that the junction reveals itself as both material and temporal, a slice of life within design education.

The study approaches these artefacts as spatial testimonies, small witnesses to a larger shift in architectural culture. They suggest that the act of drawing, when interlaced with artificial intelligence, becomes more than representation: it is a form of inquiry. It is where the unseen is made visible — the hesitation before command, the

misrecognition of a prompt, the quiet insistence of material logic against machine abstraction.

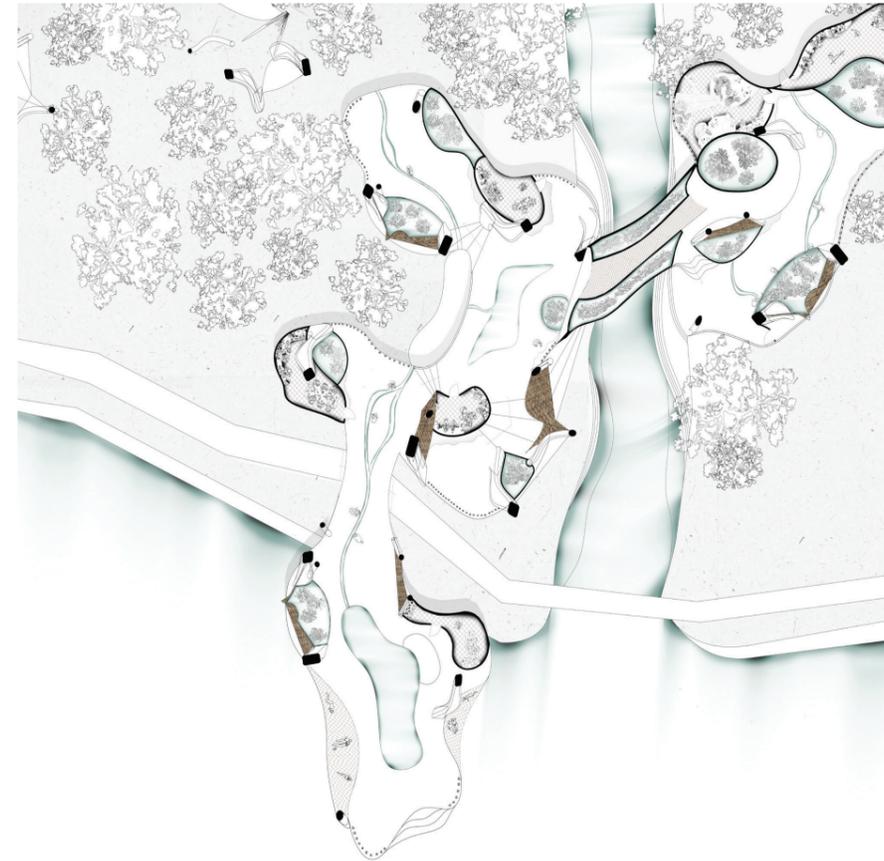
By tracing these moments, the paper argues that AI-mediated design does not replace human authorship; it reframes it. It positions the detail as a site of learning, where ambiguity becomes method and material thinking becomes negotiation.

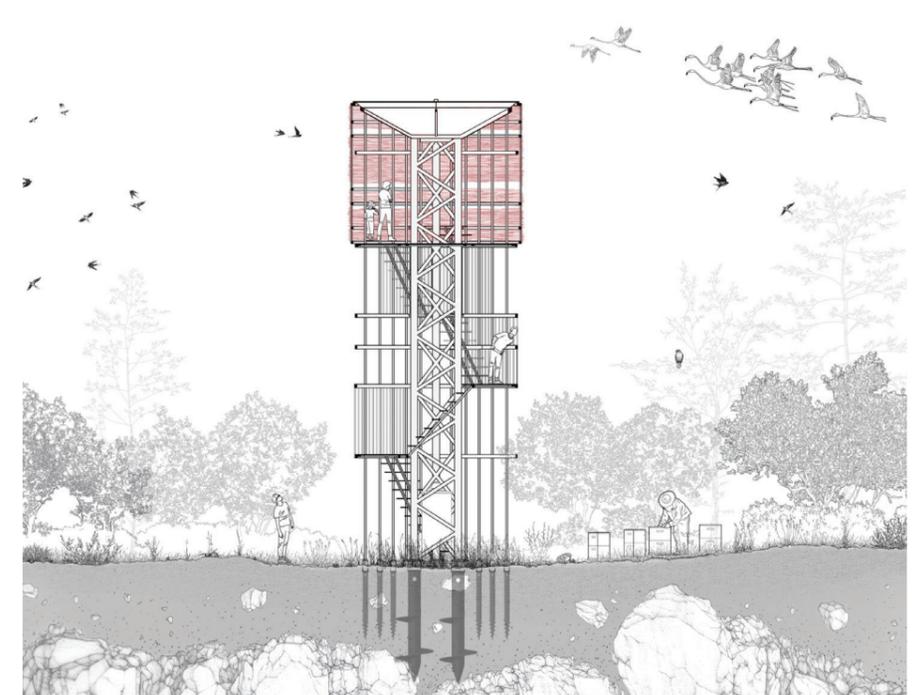
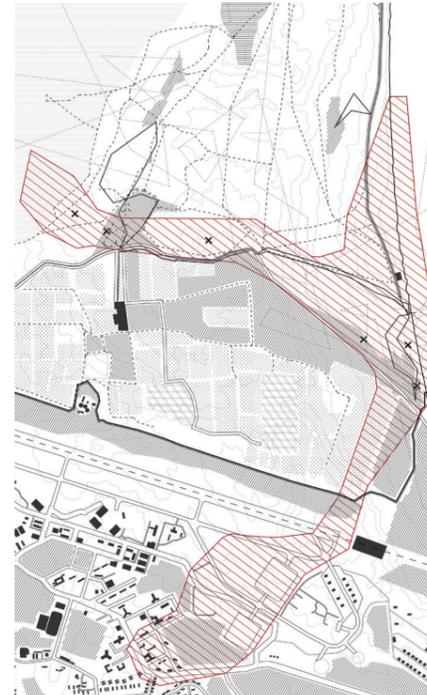
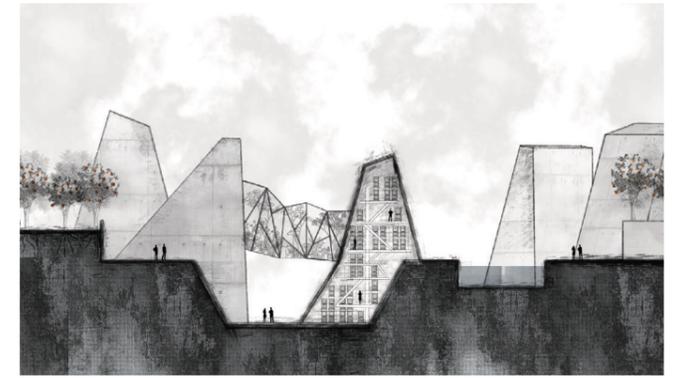
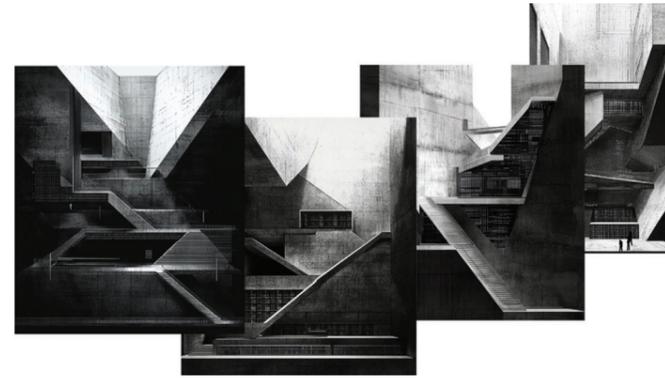
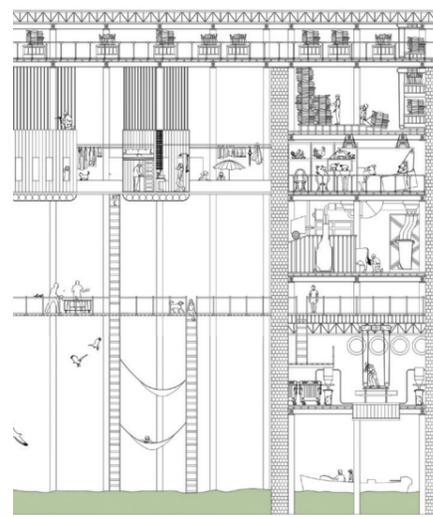
The AI-generated drawing, then, is not a conclusion but a conversation — an evolving testimony of the complex entanglement between people, codes, and matter. Through this lens, architectural education becomes a laboratory for observing new forms of relational making.

The micro-scale of the detail opens onto wider questions about knowledge, authorship, and agency

in an era where tools begin to think alongside us.

Here, the drawing is both instruction and reflection, both trace and imagination - a witness to the shifting boundary between human and machine, and to the quiet, intricate moments where architecture continues to be made by hand, by code, and by the spaces in between.





Something is simmering

Valentin Strohkirch

Konstfack, University of Arts, Crafts and Design in Stockholm, Sweden



This project departs from the kitchen as one of the most standardised and predetermined architectural environments. As an everyday stage set, the kitchen is shaped by fixed dimensions, regulations, and conventions that leave little room for alternative spatial imaginations. This environment became the point of departure for exploring how making, that is, building, can be used as a form of drawing, that can explore new possibilities of developing a set typology.

By building a set of furniture, the drawing and the 1:1 construction merge and become the key instrument of this exploration. Rather than treating drawings as representations of something yet to be built, the project positions the built objects as drawings

themselves: tools for analysing size and scale within contexts, staging possibilities, and exploring relations. In their precision, the objects are detail drawings, examining fixtures, proportion, and materiality, yet they also offer a three-dimensionality that can be placed within different contexts, allowing both physical analysis and also psychological interpretation of object and space. In this sense, they are portable, three dimensional, voluminous, assembled drawings, available to be added onto existing layers of space.

Only through later reflection did I come to understand that this act of making, creating and assembling objects with my hands, was indeed itself a form of drawing. A type of drawing that carries the specificity of a detail drawing while retaining the speculative and spontaneous

nature of the sketch. When situated in varying contexts, these pieces reveal how the detail can expand into the scale of a room, shifting between object and architecture associated and interpreted by others.

The project thereby highlights how this kind of drawing, as a material assembly, can operate as a living instrument on site, where actual form and scale can co-exist with speculation and individual interpretation. It proposes that drawing is not only a two dimensional analysis, or form of representation, but could rather be an active device capable of representing, imagining, assembling, and staging architecture within contexts in real time.

